

## THE WASHINGTON HERALD

DRAMATIC DEPARTMENT.  
William Osborn, Editor.

## THE WEEK'S PROGRAMME.

The New National—Richard Carle in "Mary's Lamb."  
Ruth St. Denis in Hindoo Dances, four matinees at 4:30.  
The Columbia—The Barrier.  
The Belasco—Frances Starr in "The Easiest Way."  
Chase—Polite Vaudeville.  
The Academy—Thomas E. Shea in repertoire.  
The Casino—Continuous vaudeville.  
The Gayety—Burlesque.  
The Lyceum—Burlesque.

Alla Nazimova's annual visit to Washington has become one of the real treats of the season. The privilege of studying the methods of this finished artist cannot be over-estimated. It is remarkable to contemplate the facility with which this woman has mastered the English language, even when one considers the ease with which Russians are reputed to adopt an alien tongue.

But art speaks in all languages, and Nazimova's genius is not racial, but universal, and wherever civilized people are to be found she will always be recognized as one of the greatest, if not the greatest, dramatic artists of her time.

As regards "The Passion Flower," there is scarcely a necessity for referring to it further, since it seemed hopeless incoherent and not at all a worthy vehicle for Nazimova. At best it was a monologue for her, and can only be regarded as having been constructed purely with a view to exploiting her as much as possible.

She will do well, however, to lend herself to no such obvious expedient again. The really great actor need not fear to be overshadowed by a good play. The two elements are indispensable to the drama, without the other, each is liable to failure.

Nazimova is said to be seeking an American play, and this is a worthy purpose, provided she can prevail upon an Augustus Thomas or a William Vaughn Moody to write it for her. Lacking a playwright of this grade, she should turn to some of the modern English classics, and show herself to us as Paula Tanager, Mrs. Dane, Agnes Ebb Smith, or Drusilla Ives.

These are roles worthy of her endeavors, if she is tired of Ibsen. But it is as Ibsen women that we first knew and liked her and we can never forget that she was nearest to the ideal Hedda and Nora, that we have ever seen.

There is no excuse for such an artist to squander her time and talents on a thing like "The Passion Flower," which was neither fish, flesh, nor fowl, but a sort of salmagundi, which, though diversely flavored, did not satisfy.

A comedy, being one of the legitimate elements of the drama must fulfill the rule to have legitimate position. It must teach something, for if the episodes are framed and the action sustained for the sole purpose of inducing merriment without afterthought, it becomes a farce, which is a subsidiary form of vehicle. Of course, no sermon or allegory is needed. The result is obtained by exposing the lighter and weaker side of human nature, and showing what evil or ridiculous conditions may accrue from the foolishness of man, without evil intent, but just by the ordinary run of human nature and human events, as epitomized in Puck's remark, "What fools these mortals be." Such a vehicle is "Sham," and such are the chief reasons for its success, although, of course, the clever interpretation by Miss Crossman and company has much to do with the effect, for this good thing, like every other good thing, would lose brilliancy by mediocre presentation.

Harry Depp, as Squab Dingle came away with most of the male honors in "The Fair Coed." Such freshness, spontaneity and enthusiasm are seldom noted in an actor. If Depp is not a coming comedian, he has no skill in "picking them." He makes the second discovery of the season among comedians, the man who played the German waiter in "The Newly Weds and Their Baby," being the other one. Comedians being born, not made, two new ones in a single season is a big average. We may go along for a couple of years more without noting the rise of another with original methods and pure comic instinct.

While on the subject of "The Fair Coed," the whole production will have to be put down as one of the treats of the season. In atmosphere, in excellence of cast, and in authorship it ranks among the best. It is to be regretted that clever Elsie Janis strained her voice as an infant prodigy. Her hoarseness is certainly attributable to childish endeavors to fill large theaters. Her impersonations could not be improved upon, but her singing voice is like Eddie Foy's.

By the way, our stage seems to have become infected of late with a rage for imitations. Almost every week we have several illustrations of this, the examples appearing in about equal proportions in the vaudeville bills and interpolated into the musical comedy programmes. Although there is unquestionably great entertainment to be found in some of these, there is grave danger that the thing will be carried too far, coming principally from too great an attention of the original subject. As the chief element of the acting art is mimetic, for an actor to give an imitation of some other actor's conception of a role, which latter is the basis of all acting, would certainly seem to be a minimizing of the real acting power of the imitator, while to give imitations of oneself is clearly reducing the thing to a practical absurdity. To recall the work of certain performers whose chief claim to fame comes from specialty or eccentricity is often very enjoyable, but to attempt to imitate a real actor in a straight part is exceedingly dangerous. The audience in some instances, must be composed of every consistent theatergoer in order to afford sufficient familiarity with the wide range of subjects to pass upon the quality of the imitations, and then again, we fear there is a tendency to confuse imitation with travesty.

It has been the cherished ambition of Julia Marlowe to appear as Hamlet, since all the great actresses of the world have interpreted the role, and it is not unlikely that she may realize her wish before the end of the present season. Mr. Sothorn is said to have promised that she shall appear as the Melancholy Dane in the near future, when she will be seen as the King. Miss Marlowe has already achieved success in masculine attire, as exemplified by her portrayal of Viola, *Twelfth Night*, Portia, and others.

Chase's this week announces the Curzon sisters. They are English beauties long identified with sensational novelties, but their latest, "The Aerial Human Butterflies," is said to be incomparably more thrilling and spectacular than anything previously essayed. For months they packed the great London Hippodrome, and they were the talk of the continent. New York was equally as enthusiastic, and their stay was extended as long as their other contracts elsewhere permitted. Chase's is among the earliest to offer these famous artists, who reign supreme in a realm peculiarly their own. Stuart Barrie has always been a superior attraction, but his advance to the place of extra-added feature is due to the fact that his latest symposium of songs

and satire is really deserving of the distinction. The third principal offering will be Gus Edwards' "Night Birds," and the flock of fourteen comedians and comedienne is led by magnetic Nellie Brewster. A number of new Edwards songs punctuate the action and the theme enables the introduction of especially picturesque costumes and scenery. "What Would You Do?" is the name of the comedy presented by the Gordon-Pickens company, and another hilarious comedy, "Hotel St. Rockless," will present George Jones, formerly of "That Quartet," and Ben Deely, late of Rogers and Deely. A distinctly impressive foreign feature will be given by the four Komer brothers, whose illuminated diabolos toys, whirling hoops, and gliding boomerangs are handled in astonishingly expert fashion. Inza and Lorella are the champion international comedy leapers.

The Casino—Continuous Vaudeville.

For next week, opening at 11:30 a. m. Monday, a programme is offered at the Casino even stronger than the week just closed, the top liner being the Palermo Trio, operatic singers of superior ability, direct from recent European and New York successful runs, singing grand opera and special selections. The seven other features for the week include Le Chase and Watson, a sensational act with the flying rings; Jack Lee, in a snappy monologue and topical songs; Guy Bartlett & Co., producing a mysterious, musical comedy sketch; Adolph Adams & Co., character impersonations of great men, past and present. This is said to be one of the best acts of its class en tour; Walton and Vivian, in Komical Comedy; Hayes and Le Roy in a novelty musical and singing act; the Ostaneyns, great European gymnasts, who are said to have a strong act. They have a trio of real acrobatic dogs. With the bill outlined are shown a new feature in motion picture plays, which are changed daily. The vaudeville acts on the programme at the Casino Monday, Tuesday, and Wednesday afternoons appear at the evening performances Thursday, Friday, and Saturday, and those of the evening bill the first of the week appear at the daily performances the latter part of each week.

The Gayety—"The Queens of the Jardin de Paris."

Miss Murin, who comes to the Gayety Theater this week with "The Queens of the Jardin de Paris," is to produce "All Her Soul," from the pen of Signor G. Mollas, who created a furore at the Circle Theater, New York, all season with his pantomime depicting the life of the Paris underworld in conjunction with "The Queens of the Jardin de Paris." Signor Mollas is also the author of Miss Dazie's latest efforts in vaudeville, which are creating a sensation. Miss Murin comes direct from the Mullin House, Paris. Harry Koler is the head of a corps of comedians. Among others who will appear are the La Tour Sisters, Orpheum Quartet, Miller and Howard, Joe Phillips, Miss Stanley, and others.

The Academy—Thomas E. Shea.

The new drama offering of the current week is "Counsel for the Defense," presented by Thomas E. Shea, as the opening bill of her week's repertoire at the Academy.

Mr. Shea has been appearing in Washington for a good many years, and "Dr. Jekyll and Mr. Hyde" and "The Bells" have always been the major part of his offering. In addition to these tried and true money-getting successes he generally presents a third play.

"Counsel for the Defense" was written for him last season and is a dramatic story of a justifiable homicide, committed in self-defense, the crime being fastened through circumstantial evidence on a perfectly innocent man, whose wife retains the real murderer to defend her husband, or sparing a woman's

## ENTERTAINERS AT WASHINGTON THEATERS THIS WEEK.



A SCENE FROM FINAL ACT OF  
EUGENE PRESBREY'S PLAY  
"THE BARRIER" AT  
COLUMBIA.

## THIS WEEK'S PLAYBILLS

Belasco—Frances Starr in "The Easiest Way."

Had he been so inclined, Eugene Walter, the author of "The Easiest Way," that vibrant play of one particular phase of New York life in which Frances Starr will sustain the leading role at the Belasco Theater, might have gone to the best of all books for a motto summing up all the salient points of his drama: "They tell not, neither do they spin, yet Solomon in all his glory was not arrayed as one of these."

No doubt, it is twisting the application to apply those ancient words to the type of woman "The Easiest Way" has always in view, but the application is justifiable nevertheless. What the play seeks to uncover is that aspect of New York or metropolitan life anywhere, which concerns the tragedy of those women who are as wedded to luxury that they will pay any price, even their virtue for its enjoyment.

Remarkable as is the play from so many points of view, "The Easiest Way" is still more notable for the manner in which it is acted. Frances Starr, in her impersonation of the heroine, gives a performance which places her apart in a class by herself, for she portrays the white at the same time hiding nothing of its unattractiveness.

In her support will be seen all the members of the company associated with her phenomenal triumph in New York, including Joseph Kilgour, Edwin H. Robbins, William Sampson, Beatrice Morgan, and Violet Rand.

The National—Richard Carle in "Mary's Lamb."

Richard Carle will present himself, a full-vested cast, and a chorus of larking lambs, at the National Theater this week in his lively musical comedy, "Mary's Lamb." It is almost two years since the tall author-composer-comedian was seen in Washington, and he is now approaching his 75th performance as the hee-hee hero of "Mary's Lamb."

As the basis of his musical comedy Mr. Carle has utilized a French farce, "Mme. Mongodin," various versions of which have been seen on the English stage as "Mrs. Ponderbury's Past," Mr. Carle, however, has made all his characters American and laid his scenes in Haverstraw, N. Y., so that his numerous Yankee jokes and localisms are not dragged in. He has the part of Leander Lamb, hee-hee husband of Mary Miranda Lamb, who, though browbeaten and kept in subjection, is secretly given to flirting.

Mr. Carle's music has proved unusually popular, especially such ditties as "Betsey's the Belle of the Bathing," "My Mad-as-a-hatter Maid," "I Idolize Ida," "The Modest Little Model," "If No. 1 Met No. 2," "We're Hollandaise," and "Jamais de la Vie."

The Columbia—"The Barrier."

After a highly successful engagement at the New Amsterdam Theater, New York, Rex Beach's thrilling Alaskan romance, "The Barrier," which was accorded such a flattering reception when given in Washington last November, has been booked for a return date and will again be the bill at the Columbia for a week, opening tomorrow night, with the customary Thursday and Saturday matinees. The same splendid cast, with Theodore Roberts, one of the very finest of character actors this country has produced, at its head, will interpret the play, and Klav and Bellingher have sent the same extensive production which was seen here before.

Mr. Roberts has added this impersonation of a rough, verile out-of-doors man to the many others of the same description which he has given to the stage. The original company which will support him, comprising Florence Rockwell, as Neeta; Abigail Marshall, as Gale's suitor wife; W. S. Hart, as the bad man, Starke; James B. Durkin, as the soldier lover; Alphonse Ethier, as the French Canadian; and John J. Pierson, Gulinio Socola, J. H. Greene, and Harold and Rosalind Ziegler.

Chase—"The Curzon Sisters."

Chase's this week announces the Curzon sisters. They are English beauties long identified with sensational novelties, but their latest, "The Aerial Human Butterflies," is said to be incomparably more thrilling and spectacular than anything previously essayed. For months they packed the great London Hippodrome, and they were the talk of the continent. New York was equally as enthusiastic, and their stay was extended as long as their other contracts elsewhere permitted. Chase's is among the earliest to offer these famous artists, who reign supreme in a realm peculiarly their own. Stuart Barrie has always been a superior attraction, but his advance to the place of extra-added feature is due to the fact that his latest symposium of songs



EDWARD A. HINES  
AT NATIONAL THEATER  
TODAY

THOMAS E. SHEA IN  
"THE BELLS" AT  
THE ACADEMY



MISS BABE LATOUR WITH  
"THE QUEENS OF THE  
JARDIN DE PARIS CO." AT  
THE GAYETY.



RICHARD CARLE IN  
"MARY'S LAMB"  
AT THE NATIONAL



FRANCES STARR IN  
"THE EASIEST WAY"  
AT THE BELASCO.



RUTH ST. DENIS IN  
HINDOO DANCES  
AT THE NATIONAL

## SPECIAL ANNOUNCEMENTS.

Ruth St. Denis.

Devotees of Kipling and the poems of Lawrence Hope to whom that "somewhere east of Suz" beckons with mystic finger, may steep themselves in the fascination of the Orient at the National Theater this week when Miss Ruth St. Denis, the celebrated dancer-artist, gives four matinee performances of her repertoire of Hindoo dance-pantomimes. Since her return from Europe this season this remarkable American girl has been scoring artistic triumphs in New York, Chicago, Boston, and Philadelphia, and her first public appearance here undoubtedly will arouse unusual interest.

The distinguishing feature that places Miss St. Denis' dance creations beyond comparison with those of the other artists who have visited the Capital is the splendid scenic and dramatic investiture given each of her five pantomimes. In addition to the scenic settings, which convey the colorful atmosphere and opulent beauty of the East most impressively, a company of native Hindoos of high-caste complete these pictures of Orientalism.

With Miss St. Denis, the music, while of a high order and adequately rendered by an enlarged orchestra, interprets the spirit of the scenes and dances and hence it is the eye more than the ear that is appealed to. The music is by Walter Meyrowitz, a young German composer of great promise, who accompanies Miss St. Denis as musical director.

Miss St. Denis has been universally acclaimed the superior in grace and beauty of gesture, in perfection of technique, and in the general artistry of her creations of any of her terpsichorean rivals. The critics of Europe and America have vied with one another to write of this girl's art in the most poetic phraseology; noted sculptors have chosen her as a subject for their finest efforts; great painters have set her upon their canvases, and famous poets have written reams of verse in her honor.

Lassalle Spier Recital.

At the Columbia Theater, Tuesday afternoon, March 1, at 4:30 o'clock, Lassalle Spier, of this city, will be heard for the first time in piano recital, assisted by Miss Gleason, the talented young violinist of Boston, Mass.

Mr. Spier has been spending the past several years in preparation for the work which he is about to begin abroad. It is his expectation to leave Washington shortly after his debut for Europe, where, under the best obtainable instruction, he will make a thorough study of the piano. Spier is a rare student of music, and it is believed that with the foundation he has so successfully laid for himself, there is much future success awaiting him. He plays with finish, and his interpretation of the old masters at once convinces one that he is a real artist.

Boston Symphony Orchestra.

The attention of the subscribers of the Boston Symphony concerts in Washington is again drawn to the fact that the fourth concert will be given in the New National Theater on Monday afternoon, February 21, instead of the usual Tuesday afternoon. Owing to the inability of the orchestra to secure the New National Theater for Tuesday afternoon, which is Washington's Birthday, this change had to be made.

There will be no soloist at this concert, but Mr. Fiedler has made a most interesting programme. The concert of inter-

est will rest in Rachmaninoff's symphonic poem, "The Isle of the Dead," which was played recently in Boston under the direction of the composer with such sensational success. The overture to "Eury-anthe," Schubert's unfinished symphony; the "Waldwehen," from "Siegfried," and the "Rienzi" overture complete the list of works.

Mischa Elman, Violinist.

The most astonishing musical talent that the world has known for many years, and perhaps the most remarkable violinist talent that the world has ever known since the great Italian, Paganini, is what is asserted of Mischa Elman, the young Russian lad who will be heard at the Columbia Theater Friday afternoon, February 25, at 4:30 o'clock.

Mischa Elman came out of Russia four years ago a boy of fourteen and conquered Germany. Three years ago he went to London and conquered that great city. Last month he came to New York, and it was the same story, and within the last few weeks he has made a tour with the Boston Symphony Orchestra, playing in Philadelphia, Baltimore, Brooklyn, Washington, Rochester, and Buffalo, and in Chicago with the Thomas Orchestra, and had receptions the like of which have not been seen since Paderewski first began to play before the American public.

Washington Symphony Orchestra.

The third concert of the Washington Symphony Orchestra, Herman C. Rakemann, conductor, will be given at the Columbia Theater Friday, February 18, at 4:45 p. m. The soloist, Mrs. Nellie Wilson Shir-Cliff, needs no introduction to the Washington public.

The composers on the programme represent five nationalities. The orchestra will give the beautiful Italian symphony by Mendelssohn. The composer of the overture, "Taming the Shrew," Mr. Arthur Wright, is a well-known English musician. Mrs. Shir-Cliff will sing Bolero, "Sicilian Vespers," by Verdi. The French school will be represented by the suite Pastels "Trion," by Alime Lachaux. The closing number will be a grand festival march by Robert C. Stearns, a member of the orchestra.

Play by Preston Gibson.

A new play by Preston Gibson, entitled "The Turning Point," is now being rehearsed at the Maxine Elliott Theater, New York. The first performance will be given in New Haven on March 11, when the production will be the attraction at the Belasco Theater for week of March 14. From here the play will be seen in Baltimore, and then at the Hackett Theater, New York. The cast includes Miss Grace Pickins, Cuyler Hastings, Charles Gotthold, Charlotte Ives, Amelia Mayborn, Edward See, and Edna Archer Crawford.

Played Fifty-four Roles.

Sylvain Langlois, who plays Bill Blackwell, the man from Idaho, in "Mary's Lamb," can count up fifty-four roles in grand and light opera and musical comedy that he has sung during the past twenty years. In many operas he has sung several roles, as he has taken both tenor and baritone parts, although his voice is naturally classified as a baritone.

"The Climax" Company Disbands.

"The Climax" company was disbanded a few weeks ago, when Charles Frohman selected Effingham Pinto, the young pianist, to accompany Marie Doro to London for his production of the play there. Leona Watson, the original Adeline, was sent to the Coast company.

## EVENTS TO-NIGHT.

The Columbia-British East Africa.  
Mr. E. M. Newman, of Chicago, will give his first talk of his series, "Through the African Wilderness," at the Columbia Theater tonight, his subject being British East Africa.

British East Africa is a wonderland of opposites. Here one sees side by side the unclothed savage, little higher than the brute, living in his hut of mud, and men of the highest culture like William McMillan, formerly of St. Louis, who has constructed a bungalow with every modern convenience, including electric lights and an ice plant, his table loaded with all the delicacies known to London or Paris.

Mr. Newman took his camera and moving picture machine and with the eyes of the veteran world-trotter saw everything that was to be seen and reproduced them for our benefit. He met the Roosevelt party at Nairobi and was very cordially received. Many interesting pictures of Mr. Roosevelt and his son were obtained and added to a most interesting collection.

Edward A. Hines' Recital.

An operatic and classic song recital for the benefit of Edward A. Hines, the Washington tenor, will be given at the New National Theater, tonight, at 8:30 o'clock. The assisting artists will be: Miss Frances de Groat, soprano; the Beethoven String Trio; Mr. Sol. Nie Groat; Mr. Dora Wolfsteiner, and Mr. H. W. Howard.

The programme:  
Selection by the Beethoven String Trio: "Comme tu le penses," "Mignon," Thomas; Miss Frances de Groat.  
"Ouvre ta porte, ma Mignonne," Massenet; by request.  
Rhapsodie—Miss Nellie de Groat; Reginald de Koven.  
"Gala Galla, marmite"—"La Boheme," Puccini; Mr. Edward A. Hines.  
Duet—"Tardi si fa"—"Pagliacci," Gennadi; Miss Nellie de Groat and Mr. Hines.  
Selection by the Beethoven String Trio: Duet—"Barcarolle"—"Les Contes d'Hoffmann," Offenbach; the Misses de Groat.  
"Die mid' bolend' spirit"—"Traviata," Verdi; Mr. Hines.  
Brendel—"Gallathea," Masset; (a) "The Merry Lark," (b) "Every Night," Nevin; Miss Frances de Groat.  
Duet—"Ouvre ta porte," (verse and finale of first act of "La Boheme"); Puccini; Miss Frances de Groat and Mr. Hines.

Academy Sunday Concert.

Clark Brothers, champion whistlers and imitators, have been secured by the management of the New Academy Sunday concerts for to-night's performance. The act of these popular performers has enjoyed an enormous measure of favor, being both novel in execution and a remarkable demonstration of skill. Besides this, an imitation act by two persons is sufficiently unusual to command the greatest attention. Helmut and Sondheimer will appear again and give the audience a further opportunity to enjoy their amusing entertainment, and patrons will hear Andy Williams again to-night in the parodies in which he excels. To this strong programme is added numerous interesting and entertaining motion pictures of varied subjects.

Masonic Auditorium.

Another complete change of moving pictures and refined vaudeville acts will take place at the Masonic Auditorium tonight, with further changes every other day throughout the coming week.

Two long shows, which constitute the evening's performance, from 7:30 to 10:30 o'clock, have proved a pleasing innovation from the usual twenty-minute show, giving patrons an opportunity to enjoy an evening's entertainment in the one beautiful spacious auditorium.

Notwithstanding a very bleak and threatening day, when the Casino inaugurated its Sunday concerts at 2 o'clock last Sunday afternoon, crowds were awaiting the opening of the doors, and throughout the day and evening large audiences were in evidence. The programme offered showed careful selection, and every number was well rendered.

For to-day's programme another entertaining bill is scheduled, those appearing being Jimmy Cowper, Colton and Darrow, Francis and Irving, Paris, Conway and Paris, the Musical Mays, and new and entertaining motion picture plays.

GREAT CAST FOR "RIGOLETTO."

Bonci, Amato, and Alice Nielsen to Sing in Baltimore Wednesday.

The announcement that Wiegels four-act opera, "Rigoletto," will be sung by the Metropolitan Opera Company at the Lyric Theater in Baltimore Wednesday night is of interest to many opera-goers in Washington.

The role of Gilda, the court jester's daughter, will be sung by Miss Alice Nielsen, who has been heard here as a light comic prima donna and as a member of the San Carlos Opera Company. Miss Nielsen is now the leading soprano of the Boston Opera Company, which affiliates with the Metropolitan. This will be her first appearance in Baltimore this season.

Pasquale Amato, the barytone, will be heard in the title role of the court jester, whose daughter meets a tragic end because of a curse. Alessandro Bonci, the tenor, will sing the part of the prince of Mantua.

HUSBANDS TAKE NOTICE.

Richard Carle's Rules for the Hee-hee.

In his musical comedy, "Mary's Lamb," Comedian Richard Carle has the role of a hee-hee husband. He has formulated the following set of rules for other long-suffering heroes afflicted with shrewish wives:

If you are afraid to go home, don't; there is safety in absence.

To insure safety, do your smoking on the fire escape.

If conversation should lag, don't start anything; let it die with enough alone.

When the bill for a new hat comes in, look patient, not peevish.

If your wife thinks she can cook, don't tell her what you think.

When playing cards with your wife always ask her what's trumps; she may know.

Don't begin to say that your wife's privileges. Never be cross when your wife tells the point of your story before you reach it. The story may be a poor one, anyway.

If your wife says it's raining, that settles it; it is. Cultivate an eye for color, but look at it through your wife's eye.

Always let your wife buy your clothes; she knows what you ought to wear around your neck.

When your wife talks, listen; you don't have to hear.

Keep your coat well brushed; a strange hair often tells a stranger tale.

Never let your wife see you shaving yourself; listen and later don't talk.

Always let your wife pick out your favorite music; never assert; then she can't blame you what she gets there.

Sees Human Nature Enough.

Margaret Anglin, who will be seen here on March 21 at the National, came across a good many curious sorts of people in her travels around the world, but the most curious was the cabman whom she employed in Sydney. With a view to extending hospitality, she offered him some food to see her play, which he politely declined with the explanation: "I don't want to see no plays, I see enough human nature right here in my cab every day."